

1909

The Waering of the Green

T.H Glenney
Composer

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Beaux Arts Edition

THE WEARING OF THE GREEN

BY

J. H. GLENNEY

68



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WEA

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37

TRY THIS OVER ON YOUR PIANO.

"Sweet Dreams, My Love, Sweet Dreams."

Words by ARTHUR LONGBRAKE.

Music by ED. EDWARDS.

The musical score is written for piano and voice. It begins with a 12/8 time signature and a key signature of two flats (B-flat and E-flat). The piano introduction is marked *maestoso* and *f* (forte). The first system shows the piano accompaniment with chords in the right hand and a steady eighth-note bass line in the left hand. The second system introduces the vocal melody in the right hand, with lyrics: "My love — the day is / Night - time — in all it's". The piano accompaniment continues with chords and a bass line. The third system continues the vocal melody with lyrics: "end - ed, Night lamps — are in the sky; — Moon - / splen - dor, Gives you — to me sweet - heart; — Day -". The piano accompaniment features chords and a bass line. The score concludes with a final piano accompaniment system.

maestoso *f*

My love — the day is
Night - time — in all it's

modto *p*

end - ed, Night lamps — are in the sky; — Moon -
splen - dor, Gives you — to me sweet - heart; — Day -

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WEARING OF THE GREEN.

Sung in "ARRAH NA POGUE"

Arr. by RUDOLF THALER



Oh! Pad - dy dear, and did you hear the news that's go - ing round,— The
 Then since the co - lor we must wear, is En-gland's cru - el red,— Sure
 But if at last our co - lor should be torn from Ire-land's heart,— Her

 The first system of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part is marked *p* (piano). The lyrics are written below the vocal line.

Sham-rock is for - bid by law, to grow on I - rish ground; St.
 Ire-land's sons will ne'er for - get, the blood that they have shed;— You may
 Sons with shame and sor - row from the dear ould soil will part;— I've heardy

 The second system continues the song with a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part is marked *p* (piano). The lyrics are written below the vocal line.

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Pat - rick's day no more to keep, his co - lor can't be seen, — For
 take the Sham-rock from your hat, and east it on the sod, — But
 whis - per of a coun - try, that lies far be - yant the sae, — Where

there's a blood - y law a - gin the wear - in' of the green, — I
 'twill take root and flour - ish still tho' un - der - foot 'tis trod, — When the
 rich and poor stand e - qual in the light of free - dom's day, — Oh!

met with Nap - per Tan - dy, and he tuck me by the hand, — And he
 law can stop the blades of grass from grow - ing as they grow, — And
 E - rin, must we leave you? driv - en by the ty - rant's hand, — Must we

said how's poor ould Ire - land, and how does he stand? She's the
 when the leaves in sum-mer - time, their ver - dure dare not show, Then
 ask a moth-er's wel - come from a strange, but hap - pier land, Where the

most dis - tress - ful coun - try, that ev - er you have seen; — They're
 I will change the col - or, I wear in my cor - been; — But
 cru - el Cross of En-gland's thral-dom ne' - er shall be seen; — And

hang - ing men and wo-men there for wear-in' of the green Shes the green. —
 till that day, plase God, I'll stick to wear-in' of the green Then green. —
 where, thank God, well live and die still wear-in' of the green Where the green. —

TRY THIS OVER ON YOUR PIANO.

TELL ME THE OLD, OLD STORY.

Words and Music by
RICHARD L. WEAVER, Opus 205.

Chorus.

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, chords, and dynamic markings like 'rit.' and 'rall. e dim.'. The piano part features a steady accompaniment with chords and moving lines in both hands.

Tell me the old, old sto . . ry, That you love me as of
Others strive for fame and glo - ry, I'm content with your love ev - er.
more. . . . Time can nev - er change you sweet - heart,
With your eyes of vio - let blue, . . . I'm wait - ing to be told, The
sto - ry sweet and old, You love me still as I love you, . . .
do . . . rall. e dim.